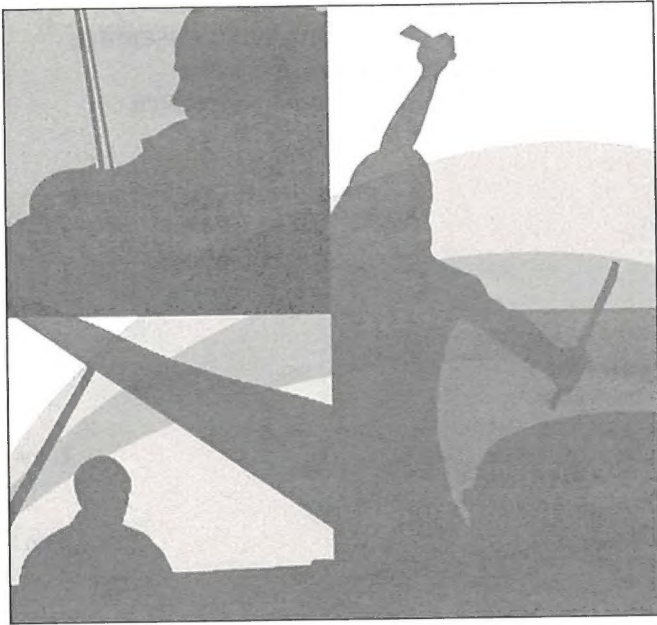


2007--102

UNIVERSITY OF TORONTO FACULTY OF MUSIC



2007-2008 SEASON

Nov. 24/07



WHERE GREAT MINDS MEET GREAT MUSIC

Saturday, November 24, 2007
7:30 pm. MacMillan Theatre

University of Toronto Faculty of Music
presents

UNIVERSITY OF TORONTO WIND ENSEMBLE
Gillian MacKay, conductor
Dame Evelyn Glennie, percussion

PROGRAM

Slava!	Leonard Bernstein (1918-1990) Arr. Clare Grundman
The Merry King Molly on the Shore	Percy Grainger (1882-1961)
Sanctuary	Frank Ticheli (b. 1958)
Redline Tango	John Mackey (b. 1973)

INTERMISSION

Concerto for Percussion and Wind Ensemble	Joseph Schwanter
Con forza	(b. 1943)
Misterioso	
Ritmico con brio	

Dame Evelyn Glennie, percussion

Recordings available on the Atlantic/Teldec, BIS, Black Box Classics, BMG/RCA Victor, Chandos, Klavier, Naxos, Normal/Indigo, Ondine, and Sony Classical Labels

Evelyn Glennie appears by arrangement with Seldy Cramer Artists.

Website: www.evelyn.co.uk

Evelyn Glennie endorses the products of the Evans D'Addario company, Sabian Cymbals, Black Swamp Percussion, Myimi Drums and Malletch Keyboard Instruments.

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We kindly request that you switch off your cellular phones, pagers, watch beepers, and any other electronic devices that could emit a potentially unwelcomed sound.

Program Notes

Leonard Bernstein - Slava!

Slava is how legendary performer and conductor Mstislav Rostropovich was known to his friends and family. Thus it would seem fitting that such a piece be composed for the inaugural concert for the National Symphony Orchestra with Rostropovich as its conductor in October of 1977. The rousing music pulls its themes from another work by Bernstein, *1600 Pennsylvania Avenue*, a musical theatre piece which Bernstein found appropriate in welcoming his friend, 'Slava' to Washington, D.C. The concert featured other works by Bernstein including his *Songfest* and *3 Meditations* from *Mass* as performed by Rostropovich himself on cello. Jack Gottlieb, in his notes for the premiere, wrote that the first theme is "a vaudevillian razz-ma-tazz tune filled with side-slipping modulations and sliding trombones. Theme II comes from the opening of the show, a canonic tune in 7/8 time." Bernstein appeals to the learned lovers of Russian opera by quoting a theme from Mussorgsky's *Boris Godunov* – specifically the coronation scene where "Slava" or "Glory" is sung by the crowd. The quote comes towards the end of the piece after the original themes are repeated. The words "Slava" which emanate from the players can now mean much more than a simple translation; indeed, in the original performance, Pooks, the dearly departed dog of Rostropovich was chanted instead!

Percy Grainger - The Merry King

Percy Grainger "noted down" the English folksong *The Merry King* in 1905 from the singing of Mr. Alfred Hunt. He did various arrangements of this Sussex song and describes this as a "setting for piano with room-music or small orchestra" in a 1936-39 version. Although the title suggests a lively, merry tune, one can see by the words that this is actually a very forlorn piece as reflect by the first verse:

*It's a merry king of Old England
That stole my love away;
And it's I in Old England
No longer can stay.
I'll swim the wide ocean
All on my bare breast
For to find out my true love
Whom I do love best.*

Percy Grainger - Molly on the Shore

Percy Aldridge Grainger, who is widely known in the band world for his unique preservations of English folk melodies, gives us the lively *Molly on the Shore* from 1920. It is based on two Irish reels, *Temple Hill* and *Molly on the Shore*, which are found in Charles Stanford Villiers' *The Complete Petrie Collection of Ancient Irish Music*. Grainger first set these tunes using a string quartet in 1907 as gift to his mother, Rose. After arriving in the United States in 1915, enlisting and serving as a bandsman during World War I and eventually becoming a U.S. citizen, Grainger used these tunes again for what would be the last Wind Band piece of his 'war period.' The piece is energetic and requires utmost stability from the woodwind players who are the keepers of the whirling, rhythmic reel. Grainger's signature lies throughout the piece in the form of intense chromaticism and subtle variations on the Irish tunes.

Of this work, Grainger wrote:

"In setting *Molly on the Shore* I strove to imbue the accompanying parts that made up the harmonic texture with a melodic character not too unlike that of the underlying reel tune. Melody seems to me to provide music with an initiative, whereas rhythm appears to me to exert an enslaving influence. For that reason I have tried to avoid rhythmic domination in my music -- always excepting irregular rhythms, such as those of Gregorian Chant, which seem to me to make for freedom. Equally with melody I prize discordant harmony, because of the

emotional and compassionate sway it exerts." August 6, 1959

Frank Ticheli – American composer Frank Ticheli has paid tribute to one of the Band world's greatest treasures, H. Robert Reynolds, in this beautiful work for Wind Band. Robert Reynolds was the Director of Bands at the University of Michigan for 26 years, retiring in 2001. This work was written as a tribute to celebrate Reynolds' retirement. As Reynolds was once a horn player as well as a gifted conductor and teacher, Ticheli does his best to capture the essence of one whose legacy remains in the minds of many a Michigan graduate. Using a theme based on the letters of Reynolds' first name (Harrah), Ticheli aptly uses the solo horn in its original statement in conversation with the percussion and rhythmic woodwinds. The meat of the piece is wonderfully hymn-like with the original horn melody being passed around the ensemble with a distinct 3-chord accompaniment which is present throughout the piece. The piece grows with reverent development of the theme to a heart-wrenching climax, which Ticheli follows with a haunting flute solo. The 3-chord accompaniment soon returns as does the horn melody, for a well wrapped gift to Reynolds and indeed, the band world.

John Mackey - Red Line Tango

Born in 1973, John Mackey has become a sought-after composer not just of concert music, but particularly for dance and theatre music. His music has been used in ballets, orchestras, bands and even as accompaniment to an Olympic Medal-winning Synchronized Swimming piece. The term "redlining an engine" or, pushing it to the limit, aids the listener in deciphering the driving 16th notes that grow in intensity in the first section of the piece. At the center of the piece is the "tango" section which the composer himself deems "demented and even a bit sleazy." The tango is not always the familiar tango rhythm of the Argentine but far "redder" if you will. The solo

saxophone has room to sleaze up the middle section as much as possible before the return of the opening theme – this time with much more intensity driving relentlessly to the final pop! This arrangement for wind ensemble follows a very successful première of the piece originally for orchestra performed by the Brooklyn Philharmonic.

Joseph Schwantner - Concerto for Percussion

Pulitzer Prize winner Joseph Schwanter holds nothing back with his Concerto for Percussion from 1995. Known for his "luminous color and fluctuating rhythms in a dramatic and unique style," Schwantner has become one of the most widely performed composers in the past decade with the Concerto for Percussion being his most often performed concert piece. It was commissioned for the 150th anniversary of the New York Philharmonic and had its première with the famous orchestra under Leonard Slatkin with Christopher Lamb on percussion. The piece is not only an auditory sensation but a visual phenomenon as the soloist moves deftly through almost 20 percussion instruments in addition to those in the percussion section.

We would expect a percussion showpiece to be flamboyant and intensely rhythmic, and indeed this Concerto meets that expectation in its first and third movements. However, its second and longest movement is slow, mostly very quiet, and touchingly beautiful. In December 1992, just as Schwantner was beginning to sketch the work, his friend and colleague Stephen Albert, also a Pulitzer Prize-winning composer, was killed in an automobile accident. The Concerto was dedicated to his memory, and its second movement became a poignant tribute to "a man of intensity and strong convictions who possessed an indefatigable spirit and a fiercely independent musical vision" (in Schwantner's words). - abridged from Janet E. Bedell

Program notes by Daniel Rutzen

Biographies

DAME EVELYN GLENNIE is the first person in musical history to successfully create and sustain a full-time career as a solo percussionist. As one of the most eclectic and innovative musicians of our time, she is constantly redefining the goals and expectations of percussion. By combining superb technique, a profound appreciation of the visual and her astonishing musicality, Evelyn creates performances of such vitality that they almost constitute a new type of performance.

Evelyn gives more than 100 performances a year worldwide, performing with the greatest conductors, orchestras, and artists. For the first ten years of her career virtually every performance she gave was in some way a first - the first time an orchestra had performed with a percussion soloist, the first solo percussion performance at a venue or festival or the world premiere of a new piece. Her diversity of collaborations have included artists such as Nana Vasconcelos, Kodo, Bela Fleck, Bjork, Bobby McFerrin, Emmanuel Ax, Sting, The Kings Singers, Mormon Tabernacle Choir, Fred Frith and a 60 piece Gamelan orchestra.

Evelyn has commissioned one hundred and forty-seven new works for solo percussion from many of the world's most eminent composers. She also composes and records music for film and television. Her first high quality drama, "Trial and Retribution", produced a score so original she was nominated for a British Academy of Film and Television Arts (BAFTA) awards, the UK equivalent of the Oscars.

Evelyn's recording career has been as illustrious as her performing and composing career. Her first CD, a recording of Bartok's Sonata for two Pianos and Percussion won a Grammy in 1988. A further two Grammy nominations followed, one of which she won in 2002 for a collaboration with Bela Fleck for Sony Classical. Her twelfth solo CD, "Shadow

Behind the Iron Sun" (BMG Records) was based on a radical concept and once again challenged expectations. Despite a relentless schedule Evelyn is in constant demand to release new recordings, twenty five so far.

Outside of actual performance, Evelyn is constantly exploring other areas of creativity - from writing a best selling autobiography, "Good Vibrations", to collaborating with the renowned film director Thomas Riedelsheimer on a film called "Touch the Sound", to presenting two series of her own television programs for the BBC, to regularly appearing on television across the world, which include *The David Letterman Show*, *Sesame Street*, *The South Bank Show* (UK), presenting and performing on *Songs of Praise* (UK), Commonwealth Games Festival Concert, *This is Your Life* (UK), *60 Minutes*, *PBS Profile*, and many more.

Evelyn's activities also include lobbying the Government on political issues as diverse as music education and parking rights for motorbikes (she is a keen biker). Other aspects of the Evelyn Glennie Brand include EG Images, which supplies photographs of her from a vast image library; EG Jewelry, which features a range of jewelry created and produced by Evelyn based on her influences as a solo percussionist; EG Merchandise; and EG 21st Guidance, which gives information about Evelyn's extensive experience as an international motivational speaker to many diverse worldwide corporate companies and events. Evelyn also performs with orchestras on the Great Highland Bagpipes.

After 20 years in the music business she has begun teaching privately which allows her to explore the art of teaching and to explore the world of sound therapy as a means of communication.

In 1993 Evelyn was awarded the OBE (Officer of the British Empire). This was extended in 2007 to 'Dame Commander of the British Empire' for her services

to music, and to date has received approximately 80 international awards. She is brimming with ideas to improve the experience for the audience and continues to redefine the very format of live performance itself.

GILLIAN MACKAY is an Associate Professor of Music of the University of Toronto, where she conducts the Wind Ensemble and teaches conducting, trumpet, and music education. An award-winning teacher, Gillian has an active professional career as a conductor, adjudicator, and clinician. She has conducted honour bands throughout Canada and the United States, and in 2001 was chosen to conduct the National Youth Band of Canada. A sought-after adjudicator, Gillian has judged Canadian band festivals at local, provincial, and national levels, as well as competitions in Singapore and Thailand. In October 2007, Gillian was the

conductor of the Southeast Asian Youth Orchestra and Wind Ensemble in Bangkok. Gillian has presented clinics and workshops at provincial and state conferences in Canada and the United States and is known for her work on the relationship between conducting and mime. Also recognized as a conducting pedagogue, Gillian leads the University of Toronto Wind Conducting Symposium each July, and has been the guest instructor at other symposia in Canada. As a trumpeter, she is active as a recitalist and chamber musician, and has a particular interest in the French solo trumpet and cornet music of the 19th century. Gillian holds degrees and diplomas from the University of Lethbridge, McGill University, the University of Calgary, and Northwestern University. Previously, She was Instructor of Brass at Medicine Hat College, and Director of the School of Music at the University of Windsor.

University of Toronto Wind Ensemble

FLUTE

Alberta Brown, *piccolo*
Stephanie Dunlop
Jiajia Li, *piccolo*
Sara Moorhouse, *piccolo*
Sanghee Park
Mackenzie Polak

OBOE

Monica Chung
Christine Hudson, *English horn*
Aleysia Whitmore

CLARINET

Kathleen Arnup
Yoo Jin Cha
Sydney Chang
Stephanie Geary, *E-flat*
Charlene Lee
Angelina Lopez-Frank, *bass*
Joshua Phillips, *bass*
Hui-Ting Tsai, *bass*

BASSOON

Daniel Rutzen
Devin Wesley, *contrabassoon*

SAXOPHONE

Ryan Comerford, *tenor*
Amy Duong, *alto, tenor*
Shaun Mallinen, *baritone*
Chelsea Shanoff, *soprano, alto*
Richard Van, *alto, baritone*

PIANO/CELESTA

Talisa Blackman

HARP

Andrew Chan

TRUMPET

Stevie Arsenault
Alistair Chaplin
Sarah Hemeon
Marcel Sekine
Jacob Shoihet

HORN

William Callaghan
Nancy Mann
Damir Pavelic
Lauren Scobie
James Tizzard

TROMBONE

Stuart Bremner, *bass*
Jolanta Miller
Jessica Reese
Annemieke Vanderkraay

EUPHONIUM

David Moore
Brendan Rawlins
Cameron Rawlins

TUBA

Ian Feenstra
Eric Probst

PERCUSSION

Adam Campbell
Michelle Colton
Michelle Hwu
Tyler Kerr
Andy Luck
Greg Samek
Will Snodgrass

BASS

Sean King
Jordan O'Connor

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